

The WHITE ROSE RESISTANCE

Reflections in Image, Word, and Song

Saturday 18 February 2023, 7.30pm | Trinity College, Oxford

PROGRAMME

The White Rose Remembered – 80 Years On

Alexandra Lloyd

Quel fior che all'alba ride

George Frederick Handel (1685-1759)

That flower that laughs at dawn / Will later be killed by the sun, / And in the evening be entombed. // Life is a flower, life still. / In the dawn it has its destruction / And loses springtime in a single day.

Lascia la spina cogli la rosa

George Frederick Handel (1685-1759)

Benedetto Pamphili (1653-1730)

Leave the thorn, pluck the rose / You are seeking your own sorrow / An unseen hand will bring the frost before your heart can believe it.

Scriptorium

Ursy Reynolds

From the First Pamphlet of the White Rose

Hans Scholl (1918-1943)

Alexander Schmorell (1917-1943)

Poem from the Perspective of a Pamphlet

George Newton

From the Second Pamphlet of the White Rose

Hans Scholl, Alexander Schmorell

Visualising the State

Rory Price

Letter, 7 November 1942

Sophie Scholl (1921-1943)

Les Berceaux

Gabriel Fauré (1845-1924)

René François Armand Prudhomme (1839-1907)

The Cradles // Along the quay the great ships, / That the swell silently makes rise and fall, / Pay no heed to the cradles / Rocked by women's hands. // But the day of farewells will come, / Because women will have to weep, / And inquisitive men / Seek horizons which beguile them. // And in that day the great ships, / Leaving the diminishing port, / Will feel their hulls held back / By the soul of the distant cradles.

Beau Soir

Claude Debussy (1862-1918)

Paul Bourget (1852-1935)

Beautiful Evening // When, as the sun is setting, the rivers are pink, / And a warm shudder runs through the fields of wheat, / It seems that advice to be happy goes forth from all things / And ascends towards the troubled heart; // They suggest tasting the charm of being in the world / While we are young and the evening is beautiful, / For we depart as the wave departs: / It to the sea – we to the grave!

When the Swallows Homeward Fly

Maude Valérie White (1855-1937)

Anonymous after Carl Herloß (1804-1849)

From the Third Pamphlet of the White Rose

Hans Scholl (1918-1943)

Alexander Schmorell (1917-1943)

Wortwahl | Choice of Words

Anna Cooper

From the Fourth Pamphlet of the White Rose

Hans Scholl (1918-1943)

Alexander Schmorell (1917-1943)

Niemals verblühen

Amélie Knaus

Never Shall Wither // “We will not be silent, we are your bad conscience.” / You sprang from silence to the fore, / Exposing the rampant lies of before, / Attacking the state and defending freedom. // “Please reproduce this and pass it on!!!” / For these words the price was your death, // Reading, writing, exhausting your breath, / Six pamphlets, a group of six, six as one. // “Out of love for the coming generations” / You revealed contemporary horrors so, / Saving from evil the youth of tomorrow, / For the painter is the devil; of this you were certain. // The Scholl siblings, their friends and tutor / Were indicted, incarcerated, interrogated, / But their impact remains unmitigated, / Convicted, murdered, but never destroyed. // Eighty years on, we sit here together, / And commemorate the White Rose, read their bold prose; / We remember those white roses, / And vow that they shall never wither.

Fellow Students!

Kurt Huber (1893-1943)

White Rose

Maya Walker

Die Götter Griechenlands

Franz Schubert (1797-1828)

Friedrich Schiller (1759-1805)

The Gods of Greece // Beautiful world, where are you?
Return again, / Sweet blossoming of nature! / Ah, only in the
fairylane of song / Does your marvellous trail live on. / The
deserted fields mourn, / No deity reveals himself to me, / Ah,
of that living-warm image / Only the shadow remained.

Altes Lied

Fanny Hensel (1805-1847)

Clemens Brentano (1778-1842)

Many years ago, the nightingale / Must surely have sung as
well! / That was indeed a beautiful song / When we two were
together. // I sing and cannot weep, / And alone I spin / The
thread clear and pure / For as long as the moon shines. //
When we were together, / The nightingale sang, / Now, her
song reminds me / That you have gone away from me. // As
often as the moon may shine, / I will think only of you. / My
heart is clear and pure – / May God unite us! // Since you
went away, / The nightingale sings constantly, / When I hear
her song, I remember / How we were together. // May God
unite us! / I spin here, all alone. / The moon shines, so clear
and pure, / I sing and want to weep.

Nacht

Richard Strauss (1864-1949)

Hermann von Gilm (1812-1864)

Night steps out of the forest, / From the trees she slips
quietly, / Surveys the surroundings, / Now beware. // All
the lights of this world, / All flowers, all colours, / She
extinguishes and steals the sheaves / From the field. // She
takes only that which is good, / Takes the silver from the
river, / Takes from the copper roof of the cathedral / The
gold. // The bush stands plundered, / Come closer, soul to
soul; / Ah, the night, I fear it will steal / Me from you as well.

Justice

Tayiba Sulaiman

There is an Old Belief

John Gibson Lockhart (1794-1854)

Morgen!

Richard Strauss (1864-1949)

John Henry Mackay (1864-1933)

And tomorrow the sun will shine again / And on the path that
I shall take / We, the happy ones, will be united again / On
this the sun-breathing earth // And to the broad, sea blue
shore / We will slowly and silently descend / Silently we will
look into each other's eyes / And the silence of happiness will
fall on us.

The White Rose Project

whiteroseproject.seh.ox.ac.uk



Lucinda Cox read Music at St Peter's College Oxford, and completed postgraduate studies at the Schola Cantorum in Basel, Switzerland. A former Brighton Early Music Festival Young Artist, she was a finalist with pianist Tom Jesty in the cancelled 2020 John Kerr Award for English Song. Lucinda has appeared as a soloist with ensembles including the Monteverdi String Band, Orkiestra Historyczna, the Gabrieli Consort and Players, the Villiers Quartet, and the Hanover Band. She has recently sung title roles in Handel's *Semele* at Brighton Early Music Festival and in Cyril Rootham's *Andromeda* for Cantata Dramatica. Forthcoming performances include appearing as a soloist at the Wigmore Hall on Good Friday with viol consort Fretwork; a concert at Keble Early Music Festival of 18th century solos, duets and trios for the soprano voice; and concerts in Taiwan, Germany, the USA and Finland with the Tallis Scholars. Lucinda is a member of the Choir of the Brompton Oratory and studies in London with Gary Coward.

Tom Jesty is currently studying for a masters in piano accompaniment at the Guildhall School of Music and Drama in London. At the Guildhall Tom has played in recitals of Spanish song, music from the Great American Songbook, songs by contemporary composer Stephen Hough, and solo and vocal repertoire by Benjamin Britten. Tom is currently working on lesser-known repertoire by Russian composers Nikolai Roslavets and Arthur-Vincent Lourié under the tuition of Iain Burnside, as well as George Crumb's *Apparition*, and a programme of German Lieder, for which he will receive coaching from Graham Johnson. Tom is currently studying with Pamela Lidiard. Tom is a former Head Quirister of Winchester College Chapel Choir and winner of BBC Radio 2 Choirboy of the Year. Prior to moving to London, Tom worked as a piano teacher and accompanist in Winchester, which included accompanying for the Wessex Solo Singers Courses, run by Lynton Atkinson, and the Cratoule Summer Singing School. He also accompanies for the Hampshire Youth Choirs, run by the Hampshire Music Service, and for the City Chamber Choir in London, directed by Stephen Jones. As part of the latter's concert in March, Tom will perform Gerald Finzi's *Eclogue* for piano and strings.

Student Creators, Performers & Organisers

Ro Crawford, Anna Cooper, Sophia Dong, Haley Flower, Chloe Green, Roberto Interdonato, Alex Kahn, Amélie Knaus, Lydia Ludlow, George Newton, Rory Price, Ursy Reynolds, Olivia Scott-Smith, Tayiba Sulaiman, Maya Walker, Klara Zhao.

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